Sociological look at the dialogue A Separation film directed by Asghar Farhadi

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Abstract
In this article while according to scientific theories about art and society the dramatic dialogue in the field of performing arts will be emphasized. How to use a specific approach based on dialogue in a cinematic work can be dramatic a new concise expression to create cinematic, despite the use of words that seem to have auditory symptoms to visual signs can be reached to a visual sociology, the attitude that shows to the audience the kind of communication, groups, classes, and religious and philosophical beliefs of a particular society. Then we study the sociological aspects of the film by concentrate on dialogue. This aspects are classified in ten parts and finally we propose the lie as a main problem of the film.

Keywords: A Separation, dramatic dialogue, sociology, judgment, moral values

Introduction
The art as an activity has a strong social aspect always in various forms has spread to communities. One of the first interpretation of art that have been presented. It has been making the system of signs and finally the special language

Language is a communication device, allows to human to pass the boundaries of their own island and communicate to each other, and understand each other and communicate through symbols similar sentiments with regard to the mental and coordinated act.

So the language is a correlation factor. According to this subject we have dealt with the motion language (Mymyk) or language of words (speak) the intensity of this correlation will be less or more. When the art is a language it is also a tool for social cohesion, and plus, we do not work with a system of symbols and thought, but we deal with the emotional symbols system, and then the solidarity that is created through this symbols it will be closer than the solidarity expressed through words (verbal) he emotional solidarity of the relationship between people in separate passes to a mutual influence in the lives, touched the conscience of the lava-like form. (Bastide, 286:1995) Because the art such as the Performing Arts is a process of social creation and their executive it is necessary for us to be considered in their social context to achieve meaning and content of them.

"Manfred Fister" in The Theory of Drama in analysis says: “if the sociological Analysis of the dramatic content want to tell about its topic, it can not separate the social content of a text from its social context accept, but his attention is focused on self-relation between these two aspects, in this regard, the main goal is to discover the nature of the narrative pattern of selective It has created a dramatic text, in comparison with the social reality and how the author specific selecting himself is influenced by social factors.” (Fister, 50:2007) Before anything it is needed to emphasize on the dialogue powers in this text, however, the text referred to in this paper is a film the most important element communicate between audiences is dialogue and of course the emotional impact and intellectual dialogue with the audience, although the effect is almost never leave a realistic context.

Potential for dramatic dialogue:

Dialog is one of two main elements of the film is that viewers have a lot of attention to it blinds them to look at and listen to conversations. Four main task dialogue are:

1 – To move the story line
2 - To reveal aspects of character that only dialogue can reveal them
3 - Introduced and provided details of past events
4 - To create a specific tone for the film

Good players might be able to save a raw plot, but even a great play is also not able to rescue
weak dialogue. Dialogue is not chat or common conversations it may be the color and odor of daily conversation, but it is selective, and has a specific purpose. (R.Blaker, 43:2009)

However, should always be considered and show that the drama is a kind of life and for being its influence believable the writer should be considered that the "natural dialogues are as a compilation of real conversations." (R.Blaker, 44:2009)

On the other hand, as far as realism is important in the cinema art and filmmaker create live in the particular person is identified particular communities should always know that the conversation revealing the character despite his best to introduce the characters introduced, but cameras can not be entered into the character's mind and will reveal his thoughts. So dialogue with action can build character. Without the use of dialogue, it is not possible to show the character's thoughts or acts that are because of the past arise, direct dialogue is the best dialogue. (R.Blaker, 44:1388)

Dialogue is probably the kind of voice chat feature that audience reaction to the most convenient way to do it, nothing in the film is not more accessible to our sense as well as what the characters say. In a very large number of films, get the dialogue is crucial, words also induce many other audio qualities that exist in the film (Casebier,71-72:2004) sounds that are part of the natural environment (such as talking, laughing voice, feet, roaring machines, birds voice) usually gives the natural tone to the happens on the screen. (Casebier, 75:2004)

May sound match with the other film features (among other sounds), or to be a conflict or alienation with them and other sound or other visual elements that are formulated with a view element may be a link or be unexpected, one of the very important issues to address in this article it is essential that dialogue between more than two roles and the tempo and rhythm which is a function of each of the parties to discuss short and long words in the film diversity between two roles and several roles is not only quantitative, it is also qualitative as well. It can be supplied in a special relationship between several roles that it can not be for two roles.

An example of this three-way relationship between the two roles in conflict with each other and a character is intermediary or interpreter. For this reason, polylogues potential in comparative with dialogus potential o seem to belong to a more complex semantic structure, interruption frequency and duration of the speech mentioned above, it also features the dramatic dialogue quantitative analysis to determine the length of each speech or single words, and hence the frequency of interruption of the dialogue is possible - The changed-frequency The result of semantic change is that the speaker happens. (Fister, 186:2007)

Dialogue that the interrupt frequency is high indicating a clear tendency to reflect the close relationship between the parties is discussed. In other words, the higher the frequency of interruptions, quality of dialogue and exchange of verbal interaction may also be among the most prominent. (Fister, 187:2007) (having a high frequency and holdup) semantic change to increase the rhythm is repeated. (Fister, 189:2007), one important reason for maintaining the separation of rare films from the narrative rhythm is the same case. Different groups of dialogues, which writer has made them such an event and associated record, constantly intersect together and this concurrency creates mutual semantic references that these groups are unaware of it, but are clear to the audience. (Fister, 192:2007) In cinemas this case also be remembered as a dramatic planting, given that the court scenes in the film and are forced to interpret what happened during the film to provide judgment Because of this dramatic planting, most of them have been in dialogue are important.

Audience and decoding of dramatic dialogue:

Aside from the film world as a result of the systematization of the specific components that its function is realism, the audience reception that gives ultimate meaning and value to its potential and its dramatic potential will emerge.

Martin Esslin, the author of "world drama" about it, he writes: "In the final analysis," meaning "words in the language of drama to come (from the lexicon, syntax, semantics, and other reference that pure literature is open to interpretation) It comes with the words who and what the situation, who does what, anyway,in the drama meaning of words come from of the situation that creat them. (Esslin, 49:2007), one of the most important things about the A Separation is the internal and external audiences of different cultural groups throughout the world and welcome to this film, to understand this it is important to note, the " rules "that will display on the" power
"for the audience to understand and" decode "it resurrects the symptoms, takes place in two categories:
1 - Special rules for particular culture or civilization, culture or society actors and the audience: the cultural and behavioral rules, or ideological.
2 - The Show Dramatic rules prevail: the rules of dramatic or theatrical. "(Esslin, 86:2007)
According to the above question can be raised, as we mentioned in the introduction to a dramatic text as a common language between the groups, then what is the audience watched the most common and deeper relationship and interaction between these groups is the cause?
Today the cinema as a medium for a global forum to discuss ideas and concerns of the common run of humanity has forced to seek out more effective way, "the general rule that a cultural icon in the display of the image is so dramatic, full range of life and culture on behavior are: the language, behavior, moral norms, rituals, tastes, ideologies, jokes, superstitions, religious beliefs and all the cultural treasures of ideas and concepts."(Esslin, 86:2007)
A few points about The Farhadi's film attitude:
In this part we consider Asghar Farhadi the author of A Separation s dramatic techniques and it is worth mentioning that the source of the comments is "New world, new film," a book by Mihandust Ismail. Farhadi emphasize to the voices of his films and ultimately he does not use the artificial sounds and Expressionist cinema, "usually refers to sounds while writing the script I felt the scene to help." (Mihandust,186:2008) Also due to the importance he gives the characters in the cinema so far do not prefer the use of open shots, perhaps because in the ordinary life if we want to listen to people talk we have to be closer them: "I think in the closed plan, the pressure on the film people will feel better." (Mihandust, 188:2008), however, perhaps this film could be looking at the "humanistic" was the title: "Whenever I can to give the definition of the geographical location without open shot until the audience make in his mind, there would also avoid giving the Long Shot" (Mihandust, 189:2008), another very important point that is important in Farhadi cinematic attitude his regard to story and memoir and the fate of his films s people: "I see films that are often classic American movies, because I am too interested in narrative cinema " (Mihandust, 176:2008) He's also about why his films hero (or heroine), unlike what is usual at the cinema, to do acts that are not very pleasant for audience says: "When the hero does the negative in some places I think he will be more attractive." (Mihandust 184:2008) Given that one of the main factors Farhadi's film class distinctions and people dealing with a class, his point of view about the different classes of people is quite different from what is common to have and this is the result of his field research and his documentary about the classes that his characters are there For example, about the lower classes, that in general terms are addressed mainly with the urban poor he says "The our idea of the urban poor is the stereotype. In a close encounter with these people it seems they are not much difference in terms of language and behavior with other people, unless in terms of drama in the story come circumstance that led to two distinct behavior for example two the quarrel typeof a man above the city and a man lower the city and the city do different." (Mihandust, 184:2008)

The relationship between the film and social institutions and values and cultural concerns
In this section, as the case following a brief (which detailed the restrictions may not paper) to study the sociological perspective of the film will be addressed through dialogue.

1 - A Separation and the family institutions:
this film have based on the two iranian families that each other of them is expressed their concerns through dialogues of the film major concern among these families can be named with the following titles: The emphasis is very much about the future of children, in The debate and conflict between Nader and Simin at the beginning of the film and also in the end of it is this case that marziye doesn't swear lies because of her baby future, she believes if she do this work it will be happen an evident for her girl, of course at the end of film It is clear that there is another problems more important than the future of children in family, the another discussions to curse being torn apart in families. Perhaps this discussion is the lack of understanding and lack of unity and love within each side of Nader family, (Nader as the father and Simin as mother) because of haveing incurred due to
false pride they both are incapable of expressing love to another, each other doesn't retreat from her (his) viewpoint and those waiting to take up the family undermine institutions that it does not happen.

In other side there is Samadi family, Samadi as a father because of poverty and unemployment has to suffer despite having the love between him and his wife, his family is in crisis and insecurity. Because he don't want to provide his family charges and due to lack of funding he will never be able to bring money and pay back his loan to creditors because he has no job and no income.

2 - A Separation and the Court institutions:
Court as an institution whose main task is the arbitration between the parties and in this film the character of the judge is regarded as represent and symbol of the Court institutions. The judge in the sequence that begins the film with no way be seen, we only hear his voice, he seems not to have an important role in this Court But the film is based on the next court, the judge plays an important role. While he tries to play the role of a neutral observer and he want to be fair in the vote.
In some cases, he use of his power and tries to prevent the protesters from the protest: for example, when Samadi objected to the judge about the way of his judgement he stops him immediately. (Though he finally forgive his penalty And thereby strengthen her character for audience) But when the film go on we find that the law that he is representative of good judgment of it, it is unable to vote in right way Space is because each of characters confess the truth in other places and not in the court, this film deals with this main point that how an institutional of the trial court provided a framework to each of the parties to escape from the punishment by telling everything except the truth.

3- A Separation and educational institutions:
Terme is studying in a school and his teacher Mrs Qhraei, she is also her private teacher and of course this is a way to enter the training institutions in the film. But when Mrs Qhraei comes to their home this institution extends and expands even where that we can see Nader alsooo train his daughter at home and in some cases this system is criticized there. for example when Nader asks the daughter of the Persian equivalent of some words and Arabic word Terme use Arabic equivalent word instead of the Persian equivalent word and when father says her that's not true she says the teacher told him and if she write something else the teacher give her Low-grade Nader says anything that is wrong is always wrong, what is the teacher who told or everyone else here's a Nader find meaning beyond the educational system and extends to the society system in elsewhere when Samadi come to the school says to Qhrayy he is a teacher in a country how does he allow herself to abuse for getting information from four years old child? And asks is the school a place for this kind of work?

4 - A Separation and the class structure of society:
Considering that the film itself also referred to this feature in the dialogue is also Where the Terme study her history lesson in the court And will be referred to the Sassanian period people were divided in two classes: the nobles and elders class and ordinary people class, this aspect may at first glance to be margin of the story of film, but it can be the most important and most obvious measure of separation between people and groups opposed to the (two-family Nader Lavasani Hojat Samadi) was seen in the movie, this conflict appears at Courts in different places in the margins of the bite and irony, for example, the first argument to the court Hojst says to the judge: if the honor is not important for somebody like Nader it s very important for somepeople like me.
Also when Nader says that he does not like this problem will be drawn to her child school Hojat berserks and says: bull shit your child has only one child and our babies are the dog puppies! And the next day when Nader asks judge: is he required for approval to oath? Hojat sarcastically replied how mach you are religious and devout and know very mach about the God and the prophet!
And by this alibi Hojat accuse he and his class to being unfaith and also when he meet with Mrs Qhrayy in his school This is because he believed that his economic and cultural class family is
similar to Nader He has the support of perjury, he tells why she abuse from the paintings of his child, and then she concluded that he and his wife have a fight since morning to night. And he tells shame on you because you are a teacher of a country you want to abuse from the paintings of a four years old child and get the confession from her that her parents have a fight and this led to an abortion of her mother? And in other side It belongs to the Nader class that such as this contradictions can be heard in their discussions for example on the second day Simin s mother comes to court, and says to Nader: so they said he killed our children, that people thinks their young son who was eighteen year old is killed at knives fight, instead of these words they can give birth to a another baby for next year and when nader asked her him whether he has talked with them, says the male character that is not in any way for talking when Simin get satisfaction toward Hojat at his work place says to him you suggest cash I try to satisfy my husband, Hojat berserks and says now reached a point where it is Nader that who is the sinner must give consent and then leave there while he is very angry angry perhaps one of the most important scenes that shows social class conflict to the boundaries of class discrimination is the scenes that Hojat regard to the judge and tell him why do you want oppress to miserable me? And when the judge sentenced him to prison if he nonconformity in order, he says: do yo make me fearful of jail? Go and Fear of God and then relate one time after he worked for ten years as a shoemaker for a man and he didn’t give him his wage and pulled him up to court to take his right the law not only give to him anything but he was kicked out of court and then he insists does not let anybody to oppress him this time and thus he proclaim indirectly his litigant is not Nader but it is the court institution.

5- A Separation and religious beliefs of the characters:
Almost all of the characters in this film in some ways have religious concerns, some more and some less. But religion has an important role in their lives but Raziye perhaps more than others is concern about the tiniest actions with religious criteria, however this character has a few dark spots that it cause to there be doubt about being deeply religious about her she lies in some places easily for example, when the neighbor asks him why the stairs between the floors are dirty? Rather than tell her own daughter’ s did this work she says she did this work because she had a headache! because If he tells the truth to his neighbor, the neighbor look at her like a person who takes a child to work and he will not like this. Or rather to tell her husband the story of finding a job, she prefers again to lie so she said that she found the job for her husband from a newspaper about the lies problems in this film that there are ingrained in all tissues, perhaps more could be said about it in elsewhere.

6- A Separation, reality and the ideal world 0f and the characters:
Each of the characters are trying in the struggle with realities and their situation until they reach their ideal world. Simin says she can not live in these conditions in this country and she wants to grow up her girl in another place. Nader wants to stand against the situation which is not his favorite. Samadi wants to pay back its loans and defense of his social status as a man who loves his family and the community was obliged to him.

7 - A Separation and Iranian society and its commonalities with other Jvamh world: There is a lot of points of Iranian society in the film and of course, raises issues that have global range these points can be pursued of the women clothing and also men but since in this brief we pay attention to the cultural aspects of the film dialogues now we mention those: in frist court scene Nader says he could not leave his father to go to the immigration, also during the film can be seen that people call each other with respectful pronoun when Nader wants to check his father's body sends out her girl from the room or when it is supposed to be involved with Raziye. Again, repeat this work in persian cultural many issues remain hidden on the front of the kids and this cultural aspects are accepted in globalization such issues can be seen in the movies that it is nessesery to pay attention to them.for example when Hojat deal with Nader in the court says him shame on you does anybody call you a man?
The moral values, that a man should be committed to them is on the norm and not the rule description. So when Samadi tells his opinions about diversity between woman and man insists that woman is a delicate balance being and should not be treated with her by violent manner (this of course there is a paradoxical feature of a man that when anger is uncontrollable and violent confrontation with her sister as well as Simin in the hospital can be compared with his opinion) or when the Sinin s mother says to Nader it has not yet happened between him and Simin why he is separated of them? Being separated is a term special of Persian culture, but consideration to the film world it s well received by the audience of international.

8 - A Separation and the patriarchal society
In some places this distinction can be seen easily when Nader sends her daughter to get the gas on the car, Terme finish her work and tells everyone look at me as like in this community, the women should not do some works, in this society, women should not work outside the home, and this is the red line for Hojat.
He does not his wife help him despite he need money because he think a woman only should work at home, and about Nader he doesn’t know how to use from the washing machines and he doesn’t know Simin regulate it on what namber and for that he asked it from his girl and when Samadi deal with his sister in the hospital who has introduced her to work his encounter is also in this category, his sister when see him angry only say I was wrong, she knows that she will not be accepted any explanation, this is an example of a family of two generations ago are now representing the patriarchal tradition, in persian family.
Most important of all these parties is in the court maybe that's appropriate to mention that the film is conflict between Nader and Hojat that will be considered as family men the role of women, Simin, Marzieh, Simin s mother and Hojat sister Simin falls as intermediaries between the two men falls.

9-A Separation and conscience as the final judge:
There is no doubt that the theme of this movie is like the previous films Farhadi judgment, but in this film, unlike the previous films, Farhadi audience’s confusion in a society that its rules and traditions and customs of the people missing and the judgment does not allow, and the totality of culture leads the characters to committing to prejudice. Farhadi like Kant, but this time in cinema makes a forceful this principle that when inflexible laws of society and human beings will have to human to tell lies.
The final judge is the conscience of man, forcing him to confess to the fact that:
Nader admits the truth but not in court against her daughter when he find himself in the bottleneck and impasse situation in way of morality. Marzieh when face the Quran she can no longer hide the truth.

10 - A Separation and the moral issue:
Perhaps the most important issue that the film deals with is ethics in a fragmented society that which has been exposed by modernism, the above is summarized concluded the film is about decisions and choices that each of film personalities elect them because of the strong excuse that supposedly rational seems to adopt deals issue and redemption, and peace and happiness in the absence of moral will.
The final issue sociological film: why people are lying in a community?
The film proposes beyond the questions and the various issues, another question that is crucial. Why is a false rumor in a community? In other words, why a society people are entitled to know the lie? Whether morality is relative? Or there is another cause from somewhere else, the structure of society is incoherent, irregular, loose foundation is the law founded on separate from of life? Whatever the answer, not a few lines and not in a particular book can not be said perfectly A Separation is a undoubtedly shock to the community that need a new plan because the crisis is serious enough, A Separation is a cry to follow the ears to listen it. A Separation is a flip for the ideas that need to generate. A Separation is a flood in the houses of ants , A Separation is an invitation to every tender and resolute audience that will not safely look into a society that is fragmented very hard.
A Separation is an auspicious sign of a society that don’t want to confirm itself any way A Separation shows people that each of them is in the her heart has an unsleep unsleep conscience and he is worrying about blindly suppress. A Separation indicates the different discourses in a society that they have the opportunity to assert, though now they expose crisis and the fragmentation of society by the advent of themselves. But this scandal is an auspicious and blessed scandal, as like as with a burning of the old Phoenix generate the new Phoenix from the ashes once again as like as the world that make itself again every year after very cold christmas celebration. And it stars another spring.
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